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SATURDAY, MARCH 30, 10 A. M.

Metropolitan Museum.

Class Room A

The Art Museum and the Teaching of the Fine Arts: EDWARD W. FORBES, *Fogg Museum*.

Non-Technical Art Education in our Higher Institutions of Learning: RALPH ADAMS CRAM, *Boston*.

Design, Craftsmanship, and in the Imitation of Nature, in Ancient and Modern Art: CLEMENT HEATON, *New York City*.

Art of Auguste Rodin: CHARLES R. MOREY, *Princeton*.

Committee reports:

Publication.

Time and Place.

Resolutions.

Nominations.

Election of Officers.

Business.

An Amendment is Proposed Providing for "Sustaining Members."

1 P. M.

Luncheon at the Museum Restaurant.

2 P. M.

Through the kindness of Mr. J. Pierpont Morgan, the members will be shown the Morgan Library.

3-5:00 P. M.

A reception will be held at the house of Senator Wm. A. Clark, 962 Fifth Avenue, to which members of the Association are invited.

THURSDAY, MARCH 28, 10:00 A. M.

Metropolitan Museum

Class Room A

Address of Welcome:

EDWARD ROBINSON, *Metropolitan Museum*.

Mr. President and Members of the College Art Association: It is my happy privilege to represent the Trustees of the Metropolitan Museum of Art in welcoming the Association to the Museum upon the opening of its seventh annual meeting, and to assure you that this welcome is of the most sincere and cordial kind. It is a comfort as well as a pleasure to know that in these days when the world is blackened by calamity, some of those who cannot take active part in the war for liberty and civilization, or whose sense of patriotic duty keeps them at the posts which they have heretofore

occupied, have come together from many and distant parts of our country for the purpose of discussing the interests which led to the formation of this Association, and which we all wish to see kept alive through these troublous times.

The Museum is always glad to welcome any body of serious men and women whose aims are kindred to its own, and this is especially true in your case. It sympathizes most heartily with the purpose of the College Art Association as this is set forth in the first article of its constitution, namely, "to promote art interests in all divisions of American Colleges and universities." It believes in the men and women who are carrying out that purpose. It wants both to help and to be helped by them; and it appreciates what they have already accomplished, while sharing their hopes for still greater work in the future.

Moreover, the Museum welcomes especially a gathering like this within its doors because it aims to be, and wishes to be considered as, primarily an educational institution and an educational centre, not only for our city but for the country at large. Only by establishing itself firmly upon this ground can the great gifts which have been made to it be justified, or the generous support it receives from the City of New York. In the educational work which it has undertaken in other ways than by the mere growth of its collections, I think it may claim already a measurable success with two classes of our people—the lowest and the highest. By the lowest I mean the children, beginning with those who are hardly of school age, and who now come in large numbers to attend our "Story Hours," after which they are taken to the galleries to see the illustrations of what they have heard about. We also reach the older children up through the high-school grades, in a constantly increasing degree. By the highest I mean the men and women who are engaged in research work connected with the fine arts, and who, I am happy to say, come here from various parts of the country to make use of our library and our photographs as well as the material in our collections. But between these two there is still a large and important class whom

we hardly reach at all, a class in which this Association is particularly interested, and that is the college students, both undergraduate and graduate. In this respect the situation in New York today is a curious one, which would be ridiculous if it were not lamentable. Here on the one hand is the largest and best equipped museum in the United States, with an abundance of fine material relating to every branch and period of art, ready and anxious to put its facilities and opportunities at the disposal of everyone who can profit by them. At our doors is one of the largest and most progressive universities in the country, which professes to be keenly alive to all the interests of higher education, but which as yet has no department of fine arts, and gives no instruction in either the history or theory of art, except in its extension courses. In short, its thousands of students may go from one end of their curriculum to the other without ever entering our Museum or knowing what it has to teach.

In this case we have the situation in its most exaggerated form, perhaps, but I am sure it is typical of a condition which prevails in a smaller degree in many other places, and it is this condition which the College Art Association exists to overcome. The program of the present meeting, which has been so well prepared by its President, shows that this subject is to be discussed, and I trust it may be with fruitful results. To be sure these are not times when we can ask for or expect to receive large endowments for the objects we stand for; all the money that can be given should go now for the more pressing needs of the country. Yet we should not on that account relax our interest, or our efforts to win the interest of others for the future. Remember that while men are ready to give all they can to various war relief measures, they are not likely to bequeath money to them, because the need is a temporary one. We are not shut out from the hope of securing in their wills provision for adequate instruction in the fine arts; and I think it is to this method that we must chiefly bend our energies for the present in order to secure for this most important branch

of education the recognition it has so long lacked in all but a few of our colleges and universities.

Reports of Committees:

That of the Secretary and Treasurer, Charles F. Kelley, Ohio State, was received and after the report of the Auditing Committee adopted.

Auditing: GEORGE B. ZUG, *Dartmouth*.

The Committee reported that the books, vouchers, and balance of the Secretary and Treasurer were correct. The report was adopted.

Books for the College Art Library: ARTHUR POPE, *Harvard*.

The Committee reported a continuation of the work of previous years. In accordance with the recommendations of the committee the following resolution was proposed and adopted by the Association:

In pursuance of the objects aimed at by the Committee on Books for the College Art Library be it resolved that the said Committee during the year 1918-1919 be instructed to prepare for publication classified lists of selected books on art.

Report on Reproductions of Early Christian Monuments:

JOHN SHAPLEY, *Brown*.

The Committee on reproductions for the college museum and art gallery has sought by a division of labor to handle each part of the field in the most effective way. Last year a report on classical art was presented. A report covering the Early Christian period is herewith offered. (Cf. this Bulletin, vol. 3, p. 15 ff.)

For Early Christian architecture, besides photographs and casts of details, large size models are available, but at a very high price. For example, the model of the narthex of Hagia Sophia in the Metropolitan Museum collection was made by Dwight Franklin, 1947 Broadway, New York, at a cost of about \$1200.

Early Christian painting, perhaps more than that of any other period, decidedly needs to be known in its color, and for that reason photographs do it scant justice. Two important series of colored reproductions